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SELECTED EXAMPLES OF INDIAN ART, 1910. Corrigenda:

The pictures reproduced in Pls. I, V, VI should be described as Mughal, though the subjects are Hindu.

Pl. I should be described as 'Umā worshipping Śiva', as Śiva Rātri does not fall at full moon.

Pl. II. This dance is described in the *Śiva Pradosha Stotra*, quoted in the Central Hindu College Magazine N.S. Vol. XI, No. 1. The figure in blue, next to Sarasvatī, is that of Lakshmī.

Pls. I and VI show European influence in the treatment of light and shade.

1. 1. 13. A.K.C.

ERRATA.

In the list of Plates, p. vii. For *Napalese* read *Nepalese.*
Plate I. This picture cannot be called 'Śiva Rātri,' as this day falls on a dark, not on a moonlit night. It should be described as 'Umā worshipping Śiva.'
Plate X. Though described in Persian and English on the original as Jahāngīr, the likeness is evidently that of Shāh Jahān.
P. 2, l. 27. Description of Pl. III. For *seize* read *siege.*
P. 12, l. 3. Description of Pl. XX. For *Tishita* read *Tushita.*
P. 15, l. 25. Description of Pl. XXIX. For *costellations* read *constellations.*
P. 16, l. 21. Description of Pl. XXXI. For *Veenai* read *Vennai.*

SELECTED EXAMPLES OF INDIAN ART

BY ANANDA K. COOMARASWAMY, D.Sc.

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INTRODUCTION.

THE forty-two plates which are included in this portfolio of 'Selected Examples of Indian Art' are intended to provide for schools and colleges in India, Museums, Libraries and private individuals, a convenient series of more adequate reproductions of Indian sculpture and painting, than those at present available elsewhere. M. Gustave le Bon has very pertinently remarked

"It is not from the cuts or bad lithographs which appear in certain works on Hindu Mythology that one can form any idea of the sculpture. It really seems as if the authors of these works had made a point of selecting the most wretched examples. It is owing to these unfortunate reproductions that there has been formed the opinion now prevalent in Europe, that Hindu sculpture is a quite inferior art."

Indian art, still 'the least known and least accessible,' of Asiatic art, has suffered too long from archæological rather than artistic treatment. The most carefully investigated periods have been the Early Buddhist, B.C. 250-A.D. 50, and the Greeko-Buddhist (A.D. 50-350) or Gandhāra. Neither of these periods covers the time of great achievement in Indian sculpture or painting.

The twenty-seven plates of sculpture here reproduced range from about the fourth to the sixteenth century. One only is somewhat earlier, the 'Elevation of the Bowl Relic' from Amarāvatī. This may be of the second or perhaps the third century A.D. I have chosen an example rather illustrating the development of Indian feeling, than one in which traces of Greeko-Roman influence are obvious.

The next sculpture in point of age is the fine Buddha of the Gupta period, from Sārnāth, shown on Plate XXII, and after this come the sculptures of the 'classic' period of Indian art, when its ideals were most perfectly and most beautifully realised. The Avalokiteśvara (Plate XXI) and the Kapila (Plate XXVI) from Ceylon best illustrate its characteristics. These may be provisionally assigned to the seventh century. Probably somewhat later is the beautiful standing Maitreya (Plate XX) from Ceylon.

Of about the same date (eight century) is the reclining figure of Vishṇu from Māmallapuram (Plate XXXVII) and the 'Death of Hiraṇyakaśipu' from Elurā (Plate XXXVI).

The Mahāyāna Buddhist sculptures from Java form a group by themselves, all probably later than the tenth century, and some—certainly the beautiful Prajñāpāramitā and Mañjuśrī (Plates XVI and XVII)—as late as the fourteenth. From Java there are also examples of Hindū work, the magnificent Gaṇesha of Plate XXXIV and the Durgā of Plate XXXV. Probably somewhat later—11th or 12th century—is the Sārnāth Tārā (Plate XVIII) and the Ceylon Buddha of Plate XXIII.

From these we return to the Saivite bronzes of Southern India and Ceylon,—the three figures of Śiva (Plates XXVII-XXIX), a Saivite saint (Plate XXXI) and the probably comtemporary colossal stone sage and the bronze Pattini of Plates XXXII and XXXIII. These range from about the tenth or eleventh to the sixteenth century in date. The figure of Umā, Plate XXX, is distinctly late, and lacks the finest qualities of the earlier work.

Finally there is the group of Mediæval Mahāyāna Buddhist figures from Nepal. The best of these are probably older than the fifteenth century.

These selected examples are merely illustrative of the general character of Indian sculpture. They are not intended to provide a consecutive history, but to form a series of typical examples,—so far as available material allows—illustrating rather Indian art than Indian archæology.

The reproductions of paintings, though far more costly, are less satisfactory than those of sculpture. No known process perfectly reproduces the extreme delicacy of Indian miniatures.

No attempt has been made to illustrate the wonderful cave paintings of Ajantā, the best of which date from the fifth and sixth centuries. It is expected that Mrs. Herringham's important study of these will be published next year by the India Society.

The fifteen paintings reproduced* are miniatures of the Rājpūt, Mughal, and modern schools of Indian painting. The first five are Hindū in subject, and their technique for the most part belongs to the purely indigenous, or Rājpūt, tradition. Only the first shows perhaps some trace of Mughal or even of European influence. The work of the Kāngra Valley school appears to be absolutely unaffected by any foreign influence.

The next six pictures (Plates VII-XII) are properly described as Mughal. The exquisite Lailā-Majnūn (Plate XII) is the earliest of these, and would be rightly described as Indo-Persian. The developed Mughal style, which owes much to Central Asian and Persian, and most of all to indigenous, as well as something to European and Chinese tradition, is of the seventeenth and early eighteenth century. To this period the remaining Pictures (Plates VII-XI) belong. The last three paintings (Plates XIII-XV) illustrate the work of the modern school of Indian painting.

I have to thank especially Dr. Willey, lately Director of the Colombo Museum, Mr. Edgar Thurstan, lately Director of the Madras Museum, Mr. E. B. Havell, Mr. K. Naṭarājan of Tanjore, and Mr. Abanindronath Tagore, Vice-Principal of the Calcutta School of Art, and Bābu Sitarām Lāl of Benares, also Professor Grünwedel, Professor E. G. Browne, Mr. Vincent A. Smith, and Mr. H. Beveridge for very kind assistance in lending, photographing or identifying various sculptures and paintings.

I have also to thank my kind friends Narottam Morarjee Goculdass and Dharamsey Morarjee Goculdass of Bombay for a subscription of £100 towards the expense of producing the present work. I need hardly say that the work of describing and illustrating Indian art which I have undertaken, has always involved me in considerable loss.

My best reward for the labour of collecting and publishing the examples contained in this portfolio, would be to know that it obtains a wide distribution in schools and colleges throughout India. I hope at a later date to publish works in book form dealing more systematically with special periods, or with the whole history of art in India. Here I propose only to append brief descriptions of the paintings and sculptures illustrated, leaving the reproductions to speak for themselves.

ANANDA K. COOMARASWAMY.

* *Plates I, II, VII, and XII have been very carefully reproduced for me by Messrs. Griggs of Peckham. As many as forty-five printings were made in the case of Plate II. Plate VIII is a six colour print by the Medici Society. Plate XV is a Chromoxylograph by the Kokka Co. of Japan.*

LIST OF PLATES.

RĀJPŪT PAINTING.

1.' Śiva Rātri. 2. Śiva's Dance. 3. Chand Bībī. 4. Rāginī Torī. 5. Bāz Bahādur and Rūpmatī. 6. Kabīr.

MUGHAL PAINTING.

7. Pacīsī Players. 8. Ibrāhīm b. Adham. 9. Portrait of a Writer. 10. The Persian Embassy. 11. Aurangzīb returning from the Chase. 12. Lailā and Majnūn.

MODERN PAINTING.

13. Banished Yaksha, by Abanindronāth Tagore. 14. Dancing Apsarā, by Asīt Kumār Haldar. 15. Satī, by Nanda Lāl Bose.

BUDDHIST SCULPTURE.

16. Prajñāpāramitā, Java. 17. Mañjuśrī, Java. 18. Tārā, Sārnāth. 19. Bodhisattva, Java. 20. Maitreya, Ceylon. 21. Avalokiteśvara, Ceylon. 22. Gautama Buddha, Sārnāth. 23. Gautama Buddha, Ceylon. 24. Dhyāni Buddha (Amogha Siddha), Java. 25. Elevation of the Bowl Relic, Amarāvatī.

HINDŪ SCULPTURE.

26. Kapila, Ceylon. 27. Gangādhara (Śiva), Tanjore. 28. Śiva, Ceylon. 29. Naṭarāja, South India. 30. Umā, South India. 31. Sundara Mūrti Swāmi, Ceylon. 32. A Tamil Saint, Ceylon. 33. Pattini, Ceylon. 34. Gaṇesha, Java. 35. Durgā, Java. 36. Death of Hiraṇyakaśipu, Māmallapuram. 37. Vishṇu, Māmallapuram.

NAPALESE BUDDHIST SCULPTURE.

38. Maitreya. 39. Mahāyāna Buddhist figure. 40. Mahāyāna Buddhist figure (? Sparśa).

DESCRIPTION OF THE PLATES.

PLATE I. Śiva Rātri (Śiva's Night) or Śiva Pūjā (Adoration of Śiva).

Śiva's Night is a fast day falling on the fourteenth day of Maga (February). For twenty-four hours the Saivite should abstain from food, drink and sleep. Pūjā (offerings of flowers, fruit and water) is offered to Śiva every three hours of the day and night.

If the picture does not actually stand for 'Śiva Rātri,' it is properly described, in any case, as Śiva Pūjā, Adoration of Śiva.

The picture represents a Princess with two attendants making offerings at a mountain shrine at night. The *liṅga*, Śiva's symbol, is seen on the right at the mouth of a little cave within which a light is burning. On to the *liṅga* falls a splashing stream of water from the rock, to form a rivulet that finally passes across the front of the picture, where its bank is lined with flowers and nodding sedges. This stream is the Ganges, that falls from heaven on to Śiva's head, and thence to earth.

Perhaps there is a further meaning in the picture. Just as the yogi in some Indian pictures stands for Śiva himself, so here, the Princess adoring Śiva may be Umā. There is a conscious air about the mountain and the forest. Umā is daughter of the mountain, she is Pārvatī. The half-hidden moon, even though full, suggests the crescent moon on Śiva's brow; perhaps this reveals to us more than any other detail the picture's mysterious charm—the whole landscape is the living garment of Śiva himself. The *liṅga* is only a symbol, but He is everywhere.

The date of the work is probably late seventeenth century. Its subject is purely Hindū, and I have therefore classed it as Rājpūt: it belongs really to that fully developed Indian style which owes much to both Rājpūt and Mughal sources.

Size of original. Collection of Bābu Sītarām Lāl.

PLATE II. Śiva's Dance.

This remarkable picture, a typical example of the Kāngra Valley School, is a veritable synthesis of Purānic theology and imagery. It breathes the very spirit of the Indian love of the Himālayas, the Land of Gods, the Broceliande of Indian imagination.

To begin with names: Śiva Himself is dancing in the centre, a white figure clothed in leopard skin, a serpent wreathed about His neck. Before Him Gandharvas and Kinnaras, the essence of whose being is music, are playing on drums and trumpets, led by Śiva's servant Nandi. Behind these stands Agni, Lord of Fire. To the left are the assembled gods, with saints and kings below and behind them. Proceeding from the lower part of the picture upwards, we find first three saints or ṛishis, and between them a feminine figure in blue, an Apsarā, perhaps Urvāsi or Rambha. Above her is the white figure of Sarasvatī, goddess of speech and music, with her *vina*. She is Śakti of Brahmā, who stands next to her, four-headed, holding the Vedas in one hand, and beating a drum. To the left of Sarasvatī is the Ṛishi Nārada; above him, the six-headed Kārttikeya, and above him again the blue figure of Vishṇu, chank and discus in his hands, beating a green-striped drum. (I do not understand the absence of Lakshmi). Left of Vishṇu are Sūrya (the Sun, red) and Chandra (the Moon, white), and beyond these are kings and saints. Nearest to Śiva is Gaṇesha, the elephant-headed, playing on cymbals. All these, like a chorus, take part in the divine dance.

To the right is Śakti, seated (as *Rāj Rājeśvarī*) on a throne, surrounded by attendant Apsarās, holding a goad and noose, and gazing in a mirror at Her own loveliness. A great tree spreads

its branches above Her throne. All are standing on the golden floor of heaven, Kāilās, the paradise of Śiva, girt round with snowy white Himālayan peaks. Rolling clouds drift along their summits; devas or angels appearing in these throw down a rain of star-like flowers. Far below are the forest-covered mountain slopes, and the green plains of Hindustān.

The Dance of Śiva has two explanations, the one belonging to Purānic myth, the other mystic. The latter alone concerns us here. "Our Lord," says a Tamil text, "is the Dancer Who, like the heat latent in firewood, diffuses His power in Mind and Matter and makes them dance in their turn."* He is the life in all things conscious, from gods and men down to the smallest particle of dust. Śiva's Dance, His 'play,' is His activity within the cosmos,—His 'Five Acts,' Creation, Preservation, Destruction, Embodiment and Release.

How significant is the unity of action that sways the gods with every movement of the Dancer, and how dramatic the contrast of Rāj Rājeśvarī's indifference.† She is here Mula Prakṛiti, Māyā, illusion, the desire of things phenomenal, gazing at Her own beauty in a glass, holding the noose that snares and the goad that drives, within the fiery circle of rebirth and death. Yet She is the co-equal of Śiva, enthroned and glorified.

Another representation of Śiva's Dance is found in the Southern Saivite bronze, the Naṭarāja or Dancing Lord, of Plate XXIX.

In spite of extreme care, the picture loses much in reproduction. The original is the work of one having a life long training in the traditions of his school, and no one, not so practised, and not saturated with Indian religious feeling, could quite perfectly reflect the original work. In saying this, I am far from implying that the reproduction is anything but good, only that it must not be accepted as a real substitute for the original.

Size of Original. Collection of Mr. Gogonendronāth Tagore.

PLATE III. Chand Bībī.

This picture, so full of life and movement, is the traditional representation of Chand Bībī, also called Chand Sulṭān, who, sword in hand, successfully defended Ahmednagar and ultimately compelled Akbar's son, Prince Murād, to raise the seize. Five years later Chand Bībī was murdered, and Ahmednagar was taken. Chand Bībī is one of the heroines of Rājpūtāna, where men and women alike took part in the chase, in outdoor sports (such as polo), and sometimes in war. In the picture she is riding unattended, hawk on wrist, across an open plain, with cultivated land and buildings in the distance. Let her stand, with the sculptures of woman forms here reproduced, as a symbol of the Oriental view of woman.

Probably late seventeenth century.

Size of original 8 × 5 inches. Collection of Mrs. Herringham.

PLATE IV. Rāginī Torī.

Blake has somewhere said that " Everything is a man " ; i.e. everything may be apprehended or symbolised in human form. Elsewhere he lays down as a first principle, *That the poetic Genius* (?-Self or Ātman) *is the true Man, and that the body or outward form of Man is derived from the Poetic Genius* : likewise that the *forms of all things are derived from their Genius, which by Ancients was called an Angel, Spirit or Demon.*

* *Tiruvatavūrar Puraṇam, Puttaraivātil venracarukkam, stanza 75.*

† *A curious reversal of the Sānkhyan symbolism, where it is Prakṛiti that dances.*

The conception of devas—angels, spirits, or demons—is indeed common to the whole of humanity. But it is perhaps to some extent a peculiarity of the Indian imagination that verbal formulæ, words of power (*mantrams*), or 'prayers,' as well as musical modes, have been conceived as actual beings of a more or less human or divine character. In other words, ideas themselves are regarded as centres of consciousness. On this theory the efficacy of prayer depends upon securing the control or co-operation of the angel or *devatā* whose 'body' is a particular mantram. In the same way the musical modes are regarded as the manifestations or perceptible forms of certain musical beings. To succeed in using a particular mode to advantage would thus involve an intimate spiritual relation with the Genius of the mode. The actual modes and their angels are called Rāgas (masculine) and Rāginīs (feminine).

The modes are held to express and awaken certain particular emotions, and to have definite effects upon external nature. Each has particular hours of the day or night when it may be appropriately used. The visualised Rāgas and Rāginīs have characteristics expressing the same qualities; definite colours, costumes and actions are associated with each. Thus the Rāginī Malar, a mode which belongs to and is supposed to cause rain and cloudy weather, is represented by a woman fowler seated under a tree by a lake-side, under a cloudy sky. The Rāga Bhairava is a form of Śiva. But some pictures seem rather to illustrate a subject appropriate to the mode, than to portray the mode itself in one particular human form; possibly this may have been the original intention in all.

There are many collections of pictures of Rāgas and Rāginīs, with corresponding descriptive verses. These collections are called Rāga Mala, 'Garland of Rāgs.' Artistically they are of very various merit; the best are rare, but even inferior examples have a high seriousness and great charm. They constitute with the Kṛishṇa subjects, the lyrical phase of Rājpūt painting.

The example here reproduced is from a Rāga Mala belonging to Mr. Gogonendronāth Tagore. The Rāginī Torī is thus described

"Having a shining snow-white form, white as the *kunda*-flower, scented with Kashmīri camphor, Torī, embowered in the woods, charmeth the deer with the honeyed sweetness of her *vina's* sound."

The introduction of animals attracted by the music is a motif found also in other Rāginī pictures. This orphic motif occurs also in the Laila-Majnūn pictures, where the animals come to hear the songs of Majnūn, and in Kṛishṇa pictures, where the cows are represented as rapt by the sound of Kṛishṇa's flute.

The picture reproduced has especial charm. It has all the sweet purity and tenderness which, in Europe, we find in the work of the early Italians, and has yet so much character that is its own. It dates probably from the seventeenth century, and belongs to the Rājpūt school—perhaps Jaipur—practically unaffected by Persian or other foreign influence.

Size of original. Collection of Mr. Gogonendronāth Tagore.

PLATE V. Bāz Bahādur and Rūpmatī.

This picture, of which many copies and versions exist in different collections, is one of those studies in night effects, of which Indian painters were so fond.* The torch of a guide lights up the faces of the riders and gilds the sandy valley through which they pass. The rocky

** See 'The Studio,' September, 1910. A version of the present picture is reproduced in colours in Havell's Indian Sculpture and Painting, Plate LXIV.*

hills beyond are seen clear in the moonlight, with a little sleeping wood between them. Far up on the hillside there is a white palace visible, and Rūpmatī points towards it. The horses are half-dyed red, after Rājpūt custom.†

It is said that Bāz Bahādur (Sūr Bāyazīd) a Musulmān king of Mālwā, after a severe defeat at the hands of Dūrgāvatī, the Hindū queen of Mandalgarh, gave up the ambition of conquest, and turned to love and song. Rūpmatī was a Hindū musician famous throughout India for her beauty and her skill. For long these two lived only for each other; by day and night they were together. At last (1564 A.D.) Akbar's General Adham Khān conquered Mālwā and captured Rūpmatī. Then to avoid his importunity, Rūpmatī took poison. Such was the tragic end, that made of their lives a story never to be forgotten in the annals of the Land of Princes. Their love is the theme of many songs: surely, too, it finds expression in this 'painted song' of pure romance.

The Āīn-ī-Akbarī adds "Bāz-Bahādur and his Rūpmatī lie buried together. Their tomb stands in the middle of a tank in Ujjain."

Size of original 7 × 10 inches. One of two almost identical copies in the collection of Mr. C. H. Read.

PLATE VI. Kabīr.

Kabīr (1380-1420 A.D.) was the most famous of Rāmanuja's twelve disciples. His teaching, in which the beliefs of Hinduism and Islām are closely linked, laid the foundation for the subsequent development of Sikhism. A weaver by caste, he taught the spiritual equality of all men: differences in caste, rank, or religion, and the vicissitudes of life, were all equally *māyā*, illusion. The way to emancipation and to peace was not by ritual or sacrifice, but through loving faith (*bhakti*) in God; it mattered not if God were called Rāma or 'Alī. Kabīr is well known as a writer, as well as a religious reformer: his sayings are constantly quoted both by Hindūs and Musalmāns, and bulk largely in the Sikh scriptures.

The picture reproduced is a late copy of the traditional picture of Kabīr, of which very many examples occur. He is represented as weaving: two disciples are seated by him, one in a coat of many pieces, the other playing a sort of viola. The whole scene is significant of the conditions of life under which Indian religious thought of the devotional type has generally developed: these conditions are complementary to the monastic environment of the more purely philosophical schools. The half closed dreamy eyes of Kabīr, the crossed hands of one disciple, and the lyrical simplicity of the surroundings give to the whole a wonderful sense of peace and sweet gentleness.

Although the actual composition is traditional, the technique of this painting shows clear traces of European influence, which is seen in the treatment of light and shade, the rounded modelling of the tree, and general appearance of relief: the picture is only quite Indian in subject and design.

British Museum MS. ADD. 21928, fol. 20*a*. Width of original picture 5⅝ inches. Late copy of the traditional representation of Kabīr, of the Rājpūt Schools.

†*Cf. Chand Bībī's horse on Plate III., dyed partly black.*

PLATE VII. Pacīsī Players.

There are many paintings of the seventeenth and early eighteenth century, which can be better described as 'Indian' than as Rājpūt or Mughal. A large series of *genre* subjects and domestic scenes of various kinds belong to this group. Of these, Plate VII., 'Pacīsī Players' is a beautiful example, though it loses very much in reproduction.* The situation is typical, a marble terrace where two girls are seated, resting on cushions. They are playing *pacīsī*, or *chaupar*. Flowers growing in a formal garden are visible beyond the low wall of the terrace. The girl in green holds the dice, and the girl in red is making her move. Silver in the original has become almost black. What perhaps most impresses us in pictures of this type is the unerring sense of design which finds expression in them, and their quality of intimacy and leisure. They make it possible for us to realise the refinement and simplicity of life, in times of which history tells us only of wars and politics. The original is inscribed in a later hand 'Melaqā and Badur-ul-jī playing chaupar.'
Size of original. Author's collection. Seventeenth century.

PLATE VIII. Ibrāhīm b. Adham.

Ibrāhīm b. Adham, born about A.D. 777-8, abandoned his kingdom of Balkh and became a Sūfī saint. "One day," he is reported to have said, "I was seated on the throne, when a mirror was presented to me. I looked therein, and found that my destination was the tomb, wherein I should have no friend to cheer me, and that I had before me a long journey for which I had made no provision. I saw a just judge, and myself equipped with no proof, and my kingdom grew distasteful to my heart."† Of him also they say

"That holy man turned day into night,
Night into day, by his constant devotion to God."

Pictures of Ibrāhīm in the wilderness, ministered to by angels, are rather common in collections of Indian pictures. Many of these pictures (which vary much in detail) illustrate the episode of the discontented darvish, jealous because ten plates of food were brought to Ibrāhīm, and only one to himself. Others, such as the one here reproduced, lack this anecdotal element, and merely represent the saint in the wilderness, ministered to by angels. Some have an incongruous element in the importance attached to the dishes of food, suggestive of a picnic. The picture reproduced, though late, is on the whole the most refined of many which I have seen. It has indeed a very great charm of colour and composition. In many ways it recalls Italian work, such as that of Benozzo Gozzoli.
Size of original. Author's collection.

PLATE IX. Portrait of a writer.

This portrait of a poet, or perhaps only a reporter at some Mughal court, dressed in a robe of honour, standing in his embroidered slippers on a lawn pranked with little flowers, is typical of the many exquisite and interesting portrait-pictures which are found in collections of Mughal paintings. These portraits are especially noteworthy in their delineation of character, their charm of line and colour, and architectural dignity of design. The drawing is often a

** It is chiefly in drawing that the reproduction fails: also in the too cold sky, and a general want of gaiety and spontaneity. The border, missing in the original, has been added from another picture.*
† 'Aṭṭār,' quoted by Prof. E. G. Browne, Lit. Hist. Persia. For further particulars regarding Ibrāhīm see Beveridge, J.R.A.S. 1909, p. 751; Vincent Smith, J.R.A.S. 1910, p. 167; R. A. Nicholson, J.R.A.S. 1904, p. 132-4; and H. W. Clarke, Hafiz, II., pp. 6, 136.

masterpiece of technical achievement, and almost always very tender and sympathetic. Many of the portraits are outlines merely touched with gold and colours; others are brilliantly illuminated. In the present picture the background is black, the overcoat ochre yellow, the under-robe magenta, the trousers grey, the slippers mauve, and the turban light grey.
Slightly enlarged. Calcutta School of Art, No. 26.

PLATE X. The Persian Embassy.

This picture represents the arrival of a Persian embassy, with gifts, at the court of the Mughal emperor, Jahāngīr. It closely resembles a somewhat similar picture that has been reproduced as a picture postcard for the Indian Society of Oriental Art, where however the ambassadors alone appear, the Emperor probably being represented on a companion picture. In the latter picture, one of the ambassadors, apparently identical with the most gorgeously dressed of the ambassadors here (he salaams to the Emperor, touching his turban), is labelled 'Alī Mardān Khān. I think that we have here another portrait of the same man. Other members of the retinue are also recognisable. The occasion is however different, as 'Alī Mardān Khān's father, Ganj 'Alī Khān, does not appear in the present picture.
The two pictures referred to above, and a third representing a Durbar of Shāh Jahān, signed Ghulām Akhlās 'Aliyah and dated A.H. 1045 (1636 A.D.) in the Bodleian MS. Ouseley Add. 173, f. 18, are probably the work of one artist who flourished in the reigns of Jahāngīr (1605-1627) and Shāh Jahān (1628-1658), the finest period of Mughal painting. All three of the pictures are nobly conceived and marvellously executed. In their content of pure beauty, in the drawing of character and in revelation of a real magnificence of life, they stand I think unsurpassed amongst the many similar paintings of Mughal court scenes.
Jahāngīr is seated, and appears to be addressing his two sons (one of them afterwards Shāh Jahān). Below him is a fresco, emblematic of justice. Members of the court stand on the right, the ambassadors on the left of the picture, and the servants and bearers of gifts below and behind.
From the Bodleian MS. Ouseley Add. 173, fol. 13. Width of original, 9⅜ inches.

PLATE XI. Aurangzīb returning from the chase.

Aurāngzīb, Mughal Emperor, A.D. 1658-1707, the last of the four really great Mughals, is often represented in Indian paintings as an old man. He is perhaps more easily recognised than any of the others. Here, as usual, he is represented reading his Qurān. The old Emperor is in a boat, returning from hunting. The hunt is still going on ashore across the water. The picture has quite peculiar beauty of colouring and composition. This picture and the last taken together show that the very finest traditions of Mughal painting continued in full strength throughout the seventeenth century.
Approximate size of original. Collection of Mr. Gogonendronāth Tagore.

PLATE XII. Lailā and Majnūn.

The story of Lailā and Majnūn is familiar throughout Persia and Northern India, and in India as far south as Tanjore. It is the most tragic of love stories. Briefly, it runs as follows: Lailā and Käis are the children of two chiefs of wandering tribes in Arabia; "side by side they sat in the schools, and the lesson they learnt is read in each others eyes." Then come long years of separation and vain desire. The tribes go different ways, and the deserted Käis becomes a madman, "Majnūn." He wanders into the wilderness and becomes the friend of

lions and jackals. Meanwhile Lailā is married by her father to a wealthy sheikh. After some time he dies, but Lailā has still to wait the two years of conventional mourning appointed by law. Then with her faithful servant, Zyd, she seeks Majnūn far and wide. At last he is found. The meeting is too late. "Majnūn is already wed—his heart is given to an image of the past": for a moment only they gaze into each others eyes again and are but as one being. Both are faint with love: Lailā speaks first, and Majnūn answers: but his madness comes upon him and he rushes away into the desert. Thereafter Lailā, and then Majnūn die, and meet again in paradise. Lailā is the Beatrice of Arabia, Majnūn her Dante,—whose story has been told by others, not himself. Both Jāmi and Nizāmi have written of their love.

In illuminated manuscripts, and in separate pictures, the lovers are often represented in Persian and Indian painting. It is always the 'Last Meeting' that is chosen, the saddest, most dramatic moment of their life; but there is very great variety of detail in the different pictures. In the picture reproduced, Lailā has sought and found the love-distraught Majnūn; and he, "a man most fit even for the grave, whom spiteful love had spent," has fainted in the arms of Zyd. Lailā is too dazed to be happy, or to be afraid for Majnūn's life; she seems to say, "I little thought what love can do." In the foreground are all the beasts that walk or creep or fly or swim, creatures that have been Majnūn's friends, and shared his sorrow. They are near akin to Rāma's forest friends, of whom Vasishṭha said, "O Kaikeyi, behold now the beasts and snakes and birds that follow after Rāma, and even the trees stand with their heads towards him";* they are kinsmen, too, of all the friendly beasts of fable and romance, the hawk and hound that guard the new-slain knight, and Grani that wept at Sigurd's death.

Amongst these wild creatures is a dragon, with golden flames that lick his body of emerald green. The camel, whose red howdah has sheltered Lailā as she travelled, has become one of the same company. The landscape is one of pure romance, receding into blue distances of little wooded hills dotted about with mosques and tombs. The artist's technical achievement is marvellous. Yet it is not so much this that makes the picture wonderful, but more the overpowering unity of sentiment pervading it;

All are but ministers of Love,
And feed his sacred flame.

The landscape "is, as it were, a state of the soul": and the lion and the lamb are friends. Even when we have seen so much, we have not, I think, seen all that the artist, consciously or not, expressed. Love in Persian thought, as in Indian, has always a mystical significance. It is as needful to remember the symbol of Lover and Beloved when we look at such a picture as this—a picture not to be fully realised at the first or the second time of study—as it is when we read the poems of Hafīz, or the Bhāgavata Purāṇa. We cannot forget that the men who painted the Persian and Indo-Persian miniatures were saturated with Persian poetry, and Sūfī mysticism; and many of them must themselves have been followers of the other, and Indian religion of love, the worship of the Bhāgavata. And so we shall not be wrong if we perceive in these paintings, as in the love stories themselves, an undercurrent of mysticism, an echo of the singing of the devotees of love, Jalālu' dīn Rumī, and Jāmi and Nizāmi. Our journey is indeed "to the Rose-garden of Union." There is a verse in the *Masnavī* which must have been known to the painter of this Lailā-Majnūn:

No lover ever seeks union with his beloved,
But his lover is also seeking union with him.
But the lover's love makes his body lean,
While the Beloved's love makes her fair and lusty.

and again—

The Beloved is all that lives, the lover is a dead thing.

* *Ayodhayakandam of the Rāmāyana.*

I do not mean that the painter set about by taking thought, to express these ideas in a particular work; but that this idea of mystic love was so part and parcel of Indian and Persian culture, that it could not but find expression as much in painted as in written poetry. In the one it is as clearly to be read as in the other.

The picture is probably the earliest of those here reproduced. It may be of late sixteenth or early seventeenth century date. It is properly described as Indo-Persian. The early Mughal paintings are, for the most part, especially in the case of the manuscripts illuminated for Akbar, rather unsatisfactory productions, imitations of Persian, but neither good Persian nor good Indian. Yet amongst these early Mughal paintings we occasionally find one or two which seem to combine what is best in Persian with the best in Indian tradition, and of these the present picture is a good example.† There can be no doubt that the picture reproduced was painted in India. The figure of Lailā is the most definitely and distinctively Indian part of the whole. The animals are more exquisitely and finely drawn than in any other Indian or Persian picture I have so far seen. It was impossible to reproduce the picture without enlargement, and even so it loses very much.

I have found several pictures in which a similar treatment of landscape occurs. The India Office album Johnston No. 9, fol. 2, has a Shirīn-Farhād picture by Mīr Kulān Khān with blue trees and similar landscape: in the British Museum MS. Or. 1362 (dated Agra, 49th year of Akbar, i.e., 1605 A.D.) fols. 142*a* and 150*a* have pictures with blue trees, and the latter has some details of landscape identical with the picture reproduced. Blue trees are also found in British Museum Stowe Or. 16, fol. 36 and Add. 21928, fol. 34*a*. The next best treatment of the Lailā-Majnūn subject to this which I have seen is British Museum ADD. 22470, 27*b*; but the composition is entirely different.

Size of original $3\frac{9}{16} \times 4\frac{9}{16}$ inches. On skin. Author's collection.

PLATE XIII. The Banished Yaksha.

I have chosen this picture, so full of the love of the Himālayas, as an example of the work of Abanindronāth Tagore, the leader of the National school of modern Indian painting. The Yaksha for some offence was banished for a year from Ālaka, the city of Kuvera, and seeing one day a drifting cloud, he addressed to it a message for his far-off wife. This has been made by Kalidāsa the occasion for a long and beautiful poem, "The Cloud Messenger," describing the journey of the cloud all over India, until it reaches Ālaka.

Seated on a slope of the Himālayas, the Yaksha, clearly of royal blood, with a vina by his side, is addressing the drifting mists, and casting flowers towards them in token of prayer. The actual effect of these drifting mists, half hiding trees and flowers, lending a peculiar mystery to the whole landscape, is rendered with great sympathy and skill. The reproduction loses much, however, without colour. The colouring of the original picture is extraordinarily beautiful.

Calcutta School of Art collection.

PLATE XIV. Dancing Apsarā, by Asīt Kumār Haldar.

This delicate and fanciful drawing is chosen to illustrate the work of one of the youngest of the painters of the modern school, Asīt Kumār Haldar. If it still lacks something in assurance and in definition of form, it is nevertheless full of life and grace. The influence of Ajanṭā is evident.

Size of original $8\frac{1}{4} \times 12\frac{1}{2}$ inches. Author's collection.

† *For others, see the British Museum Kalilah and Dimnah, MS. ADD.* 18579, *and also ADD.* 21928, *fol.* 16*a*.

PLATE XV. Satī, by Nanda Lāl Bose.

Mr. Nanda Lāl Bose is the best known of the pupils of Mr. Abanindronath Tagore. The picture here reproduced is probably his finest work. It represents an Indian widow's death upon her husband's burning pyre. Perhaps no ideal has more deeply fired the Indian imagination, than this, of lives too closely linked to endure separation. An Indian poetess has written

> Life of my life, Death's bitter sword
> Hath severed us like a broken word:
> Rent us in twain who are but one...
> Shall the flesh survive when the soul has gone?

This is the burden of the picture.

The ideal that finds expression in *satī* has been so misunderstood and so misrepresented that some words of explanation may be useful. That *satī* as a social custom enforced by men would be infinitely wrong, is very obvious. This, however, can only have been the case under exceptional and special conditions. It is an ideal upheld rather by women than by men. It is thus that the Infinite, despite our civilisation and common sense, makes recurring protest against the claims of the finite. It is the very same call that leads the sannyāsi to surrender all things, home and fame and even life itself, to become one with God. And it is thus at the end of all things, when the dragons leave their guard at the Tree of Life, that the phenomenal fades from manifestation, and Śakti becomes one with Purusha.

Some may suppose that *satī* has come to be regarded in India as a barbaric and cruel custom of the past. It may be indeed that the moderns could not endure its continuance: but they do not therefore think of it with horror. Families who can point to ancestors who 'became Satī' are proud of such heroic descent and, in Bengal at least, many, perhaps most women, cherish the ideal and wish that it could still be realised.

The picture is great because it expresses this ideal with elemental passion and directness. It has therefore more strength than many other paintings of the modern school. The tragedy, even in a picture, is painful; not because of the individual sacrifice of one or many women, but because it seems to embody the eternal tragedy of love that is life itself to a woman, and only part of life to a man. The ultimate expression of this real thing in human psychology cuts across all the quiet and comfortable sentiment of a prosperous bourgeoisie. We have lost the faith that made such things possible. Are we greater, or less, because we cannot bear the thought of love like that? or is there still, perhaps, such love?

The picture does not set these questions insistently before us. It appeals to no prejudice. It has the greater quality of attuning those who see it to one heroic mood, that mood in which Deirdre, flame of beauty in Eire, 'the western India,' lay down by Naoisi in the grave and died herself; the mood in which Padmāvatī bade farewell to the saffron-clad warriors of Chitor.

For *satī* is not merely Indian, it belongs to all epic and heroic life, and it is universal in heroic literature. When Cuchullin died, this was the lament of Emer: "Love of my life, my friend, my sweetheart, my one choice of the men of the world, many is the women, wed or unwed, envied me until to-day; and now I will not stay living after you." And so, too, the fierce-hearted Valkyrie, the northern Amazon, would not stay living after Sigurd;

> How then when the flames flare upward may I be left behind?
> How then may the road he wendeth be hard for my feet to find?
> How then in the gates of Valhall may the door of the gleaming ring
> Clash to on the heel of Sigurd, as I follow on my King?

It has been well said that the Rājpūts were re-incarnated Vikings.

Older pictures of Indian *satī* are rare. An inferior example occurs in the Bodleian MS.

Ouseley Add. 167, fol. 10. A much finer example is one of the three illuminations illustrating the British Museum MS. Or. 2837, the Sūz u Gudāz'* or 'Burning and Melting' of Nau'ī, the story of a Hindū princess who burned herself on her husband's pyre in the reign of Akbar.
Collection of Mr. Abanindronāth Tagore.

PLATE XVI. Prajñāpāramitā.

Prajñāpāramitā is a personification of 'perfected' or 'transcendent' wisdom; and of the book so named. She is at the same time source of the Buddhas, and of every pseudo-individual being. As source of the Buddhas she is called Tathāgata-garbha,† 'Buddha's womb'—"radiant and pure, bearer of the thirty-two signs, present in all beings . . permanent, established, blissful, everlasting"—yet not to be identified with the Hindū Ātman, for "the Buddha teaches soullessness sometimes directly, sometimes under the veil of the Tathāgata-garbha's womb." Prajñāpāramitā is also to be identified with the Dharmakāya or Body of the Law, a purely metaphysical conception, transcendent and unmanifested.‡ She may also be regarded as the feminine phase (or Śakti) of Ādi-Buddha, Who in late Mahāyāna theology is an over-Buddha related to the four Dhyāni Buddhas much as the Hindū 'Īśvara' is related to the members of the so-called Hindū Trinity. To a Hindū, Prajñāpāramitā would be most simply described as an aspect of Devī.
In the statue, Prajñāpāramitā is seated cross-legged, with hand in '*dharmacakra-mudrā*,' 'turning the Wheel of the Law'; a blue lotus passes under Her left arm and supports the book which She personifies. The urna appears in the middle of the forehead. She wears an ornamented *sarong* and abundant jewellery. Like other Javanese sculptures, this figure, so beautiful and so serene, is in physical type not at all exaggerated, scarcely even idealised. In particular, the waist is not at all constricted. The whole conception is more human and less remote than, to take a very different work, the Sārnāth Tārā of Plate XVIII.
The sculpture dates from the middle of the fourteenth century.
From Malang in Java. Ethnographische Reichsmuseum, Leiden.

PLATE XVII. Mañjuśrī.

The Bodhisattva§ Mañjuśrī is a personification of transcendental wisdom. His attributes are the sword of knowledge|| which cleaves the clouds of ignorance, and a book.
In the Javanese sculpture, the Bodhisattva is represented seated cross-legged on a lotus-throne, holding the sword aloft, and the book in his left hand. Four smaller replicas of the same figure represent other modes of the same Bodhisattva. The face is of peculiar beauty: the long curved eyes, half closed, the very faint smile, the head pressed down into the neck, combine to give expression to the ideal of perfect equanimity which is the goal alike of Buddhist and Hindū religious aspiration.

* *Of this I hope some day to print a translation, with reproductions of the pictures.*
† *Cf. the* 'garbha' (prakṛiti) *of Bhagavad Gītā XIV.*, 3, 4.
‡ *For further details of this complex theology see references given by Juynboll, 'Katalog des Ethnographische Reichsmuseum, Leiden bd. V., Javanische Alterthumer, p.* 33, *and also L. de la Vallée Poussin, 'The Three Bodies of a Buddha,' J.R.A.S.*, 1906, *p.* 953 *eh.*
§ *For the meaning of Bodhisattva, see description to Plate XXI.*
|| *For the sword of knowledge, cf. Tiruvāçagam, XLVI.*, 1. (*Pope, Tiruvāçagam, p.* 333) *and Bhagavad Gītā, XV.*' 3.

The naturalistic treatment of the lotus flowers and leaves, and the delicate ornament of the material of the *sarong* are as noticeable in this, as in other contemporary Javanese sculptures (Plates XVI., XXXIV., XXXV).
According to the inscription, the image was made for the 'Aryan king' Ādityavarma in 1343 A.D.*
Height of original 42 inches. Berlin, Kgl. Museum für Völkerkunde.

PLATE XVIII. Tārā.

In the centuries succeeding the Gupta period, there developed in Mahāyāna Buddhist theology, a mystical sex-symbolism akin to that of Brahmanical iconography. To each of the Bodhisattvas was assigned a feminine counterpart or emanation, exactly corresponding to the Śaktis of Hindū deities. Tārā, 'Saviouress,' whose worship seems to have been introduced into Buddhism about the sixth century, is the Śakti of Avalokiteśvara (see Plate XXI.) Avalokita, looking down from the world, shed tears for human beings immersed in nescience. The tear from his left eye became a lake, on which Tārā appeared, floating on a lotus flower. She is thus 'lotus-born' like Lakshmi. The tear from his right eye became another form, the 'white Tārā': for Tārā has many modes and images.
In many ways there is an analogy between Tārā and the Virgin Mary of Catholicism. Tārā is the most popular of all divinities amongst the northern Buddhists. She is called the 'Mother of God,' in this aspect being analagous to Prajñāpāramitā (Plate XVI.) She is an intercessor, a hearer of prayers, and easily accessible. Her name is a favourite personal name for women.
The fragment of a four-headed Tārā from Sārnāth, here reproduced, has a strange and disquieting beauty. It is both gracious and remote. Each of the four heads (one of which is not visible in the photograph) has a strongly marked character of its own. Each has to some degree the peculiar smile which has been called archaic, but which should rather perhaps be called *mystic* in Indian art, where it appears even at a late date, whenever a remote ideal is successfully realised (cf. Plate XXVII.) The two faces seen in profile recall both Egyptian and early Greek sculpture; the long, upward sloping eyes suggest Mongolian affinities. Yet it would be difficult to find a sculpture more essentially Indian. The magnificent head-dress, with its tiers of Dhyāni Buddhas, reflects the elaboration of Mahāyāna theology.
The Sārnāth Tārā—more exactly, perhaps, *Ushnisha-vijaya*†—is a work of the Pāla period, probably of the eleventh or twelfth century.
Height of original, 19 inches. Sārnāth.

PLATE XIX. Head of a Bodhisattva.

Little need be said concerning this beautiful fragment from Java, probably of thirteenth or fourteenth century date. In this type one can find an approach to a more Greek type of beauty than is usual; yet it is separated by seventeen hundred years from the great period of Greek art, with a period of imitation of decadent Classic art between! The suggestion of similarity of type is most probably due to the humanistic tendency of later Buddhist sculpture in Java, a tendency conspicuous also in the Prajñāpāramitā and the Mañjuśrī of Plates XVI. and XVII.
The *stūpa* in the head-dress suggests identification of the Bodhisattva as Mañjuśrī.‡
From Java. In the Glyptothek at Copenhagen.

*See Grünwedel, '*Buddhist Art in India*' *p.* 199, *and Friederich, Zeitsch d. Deutsch. Morgenl. Bd. XVIII.* (1864) *pp.* 494-505.
† *Foucher, Iconographie Bouddhique, II., p.* 86, *Fig.* 6.
‡ *Cf. Foucher, Iconographie Bouddhique, II., p.* 43, *Fig.* 3.

PLATE XX. Maitreya.

The Bodhisattva* Maitreya is the earliest of the Bodhisattvas to find a place in Buddhist theology, and the only one still recognised in Ceylon. Maitreya, 'the Loving one,' is the next Buddha, now in the Tishita heavens awaiting his final incarnation.

The bronze here illustrated, probably Maitreya, is in the attitude of a teacher, the right hand in *vitarka mudrā* (discourse or argument), the left in *vara mudrā* (holding nothing back). The figure belongs to a type called by modern Sinhalese craftsmen, *trivaṅka*, thrice bent, the head, trunk, and lower limbs having a different inclination. This pose reminds us of the 'sway' of so many European Mediæval Madonnas. The weight of the body is thrown on the left leg, the right hip being raised.

The treatment of the drapery is full of grace, and the face serene, and exalted in expression. Yet the whole figure is stiffer and less sensitively modelled than the Avalokiteśvara of Plate XXI. I judge that it may be of the ninth century.

Height of original, 18½ inches. From Anurādhapura; in the Colombo Museum.

PLATE XXI. Avalokiteśvara.

A Bodhisattva ('One whose essence is perfect knowledge') is a being who is destined to become, but has not yet become, a Buddha. Each of the principal Bodhisattvas is related to a Dhyāni Buddha as a delegate or minister. The Bodhisattva is an active saviour working for the salvation of all beings, while the Buddha, having attained Nirvāna, is only indirectly active through the persistence of the results of accumulated merit as *sambhogakāya* and *nirmānakāya* (beatific and apparitional bodies) in the heavenly and human worlds. The figure of Avalokiteśvara has usually, as here, a small image of his Dhyāni Buddha in his head-dress. Avalokiteśvara,† 'the Lord that looketh down,' also called Mahā Karuna 'the Great Compassionate,' is the most gracious and most important of the Bodhisattvas. He is "engaged by an eternal oath not to enter into Nirvāna until the last particle of dust shall have attained that state before him." His cult probably dates from the period of development of Mahāyānist doctrines in the first century A.D.

The present image, from Ceylon, is of the classic and finest period of Indian art. The traditional conceptions of the external marks of physical and spiritual beauty—broad shoulders, slender waist, limbs with details of anatomy suppressed, the face expressing perfect peace—are nobly realised. The easy attitude and assured carriage of the head, mark the conception of a teacher who speaks from the fulness of love and knowledge. The right hand, in *vitarka mudrā* ‡ is the traditional sign of one who teaches. The beauty of form is not that of any youth, but rather the grace of eternal youthfulness. The elimination of detail,—the further determination of which would reduce the impersonality and abstraction of the figure,—is characteristic of the ideals of Indian sculpture in its best examples, and in this respect the figure should be compared with the Kapila of Plate XXVI., and also with the figures of Śiva and Pārvatī in the great relief at Elurā (Havell, Plate XXII.) The figure is probably of the seventh century.

Height of original 3⅝ inches. Author's collection, from Ceylon.

* *For meaning of 'Bodhisattva' see Plate XXI.*

† *For the cult of Avalokiteśvara, see Waddell, J.R.A.S., 1894, p. 51: de la Vallée Poussin, J.R.A.S. 1906, p. 959, and Grünwedel, 'Buddhist Art in India.'*

‡ *See also Plate XX.; and, for a somewhat similar gesture, Havell, 'Indian Sculpture and Painting,' Plate XXXVI., the right hand figure (Ānanda). This gesture is still, in India, characteristic of one who teaches or expounds.*

PLATE XXII. Gautama Buddha, Sārnāth.

This well-preserved statue is perhaps the finest surviving example of Indian sculpture of the Gupta period. It may be of fourth or fifth century date. It preserves some traces of Gandhāra influence, especially recognisable in the softness or effeminacy of contour. It has, however, a sincerity and a calm beauty which are characteristically Indian, and foreshadow the development of a stronger, more nervous type of sculpture in the succeeding centuries, when the Indian ideal attained more complete expression.
Sārnāth.

PLATE XXIII. Gautama Buddha, Ceylon.

This noble figure of Gautama Buddha I do not feel able to exactly date. It may be of the Gupta period; if so, it shows (as might be expected) a greater independence of Gandhāra tradition than is usual in the north. Of this statue Mr. Havell has remarked that "Indian Buddhist sculpture has perhaps never produced any finer single statue than this." It would be difficult indeed in a colossal figure to attain greater nobility of expression or greater dignity or peace than here.
The figure is seated cross-legged, the hands in *dhyāni mudrā*. The *ushnisha* or protuberance on the head, which may be seen in the Sārnāth Buddha, is here broken away.
Colossal. Anurādhapura, Ceylon.

PLATE XXIV. Dhyāni Buddha (Amogha Siddha).

The Dhyāni Buddhas of later Mahāyāna Buddhism are spiritual beings whose emanations are human Buddhas and Bodhisattvas.* The four Dhyāni Buddhas are considered to be guardians of the four quarters; the figure here reproduced is from the north side of the great building at Borōbodūr. It represents the Dhyāni Buddha Amogha Siddha. The figure is seated cross-legged, the right hand raised in blessing (*abhaya mudrā*, 'do not fear.')
Probably of thirteenth or fourteenth century date. Borōbodūr, Java.

PLATE XXV. Elevation of the Bowl Relic.

This is the earliest of the Buddhist sculptures here illustrated. It is from the railing round the great stupa at Amarāvatī. The rail is later than the stupa and may date from the end of the second century A.D. The sculpture represents the translation of the *patra* or begging dish of Buddha to the Tushita heavens,† where, as Fa Hian heard, it would be worshipped by all the Devas for seven days, and Maitreya Bodhisattva would exclaim with a sigh, "The alms-dish of Sākyamuni Buddha has come." Then it would return to India and be guarded by a dragon until the time for Maitreya to attain buddhahood, when it would be conveyed to him by the Regents of the Four Quarters who first presented it to Sākyamuni.
The bowl relic is represented in the sculpture as borne aloft by the devas, above and beside whom are apsarās. The conception of the heavens filled with an angelic choir, moving around or towards some centre, is a characteristic development in Indian art at an early period. Here the composition and movement are particularly beautiful, and the drawing of the crowded figures very vigorous.

* *See also descriptions of plates XVI., XXI.*
† *Fa Hian, Ch.* 39 (*Beal, Buddhist Records, p.* 78: *and Burgess, Amarāvatī, p.* 46).

PLATE XXVI. Kapila.

This magnificent figure, one of the noblest of all Indian sculptures, may be identified as Kapila, the great sage, and founder of the Sānkhya philosophy. The story represented has to do with Sagara's horse sacrifice and the birth of Ganges (Vālakāndam of the Rāmāyana). Sagara had by one wife one son, and by another sixty thousand. Their behaviour was such that the gods complained to Kapila and to Vishṇu. When Sagara prepared a horse sacrifice, Kapila stole away the horse with a view to destroying the sixty thousand. They were sent by their father in search of it, and at last discovered it, beneath the earth in the north-eastern region, quietly grazing near the sage Kapila, who was engaged in meditation. When they attacked him, he looked upon them for a moment, and they were reduced to ashes by the flame that darted from his person. The birth of Ganges was afterwards brought about by the grandson of Ansumat, the other son of Sagara, in order to provide the sacred water needed for the ceremonial bathing of the ashes of the sixty thousand before they could be admitted to heaven.

The sculpture, rather under life size, is cut in high relief in the rock face near the Isurumuniya Vihāra at Anurādhapura in Ceylon. It is in the finest Indian style and may be assigned to the seventh century, and compared with the Avalokiteśvara of Plate XXI. and the figures of Śiva and Pārvatī in the 'Rāvana under Kailāsa' composition at Elurā (Havell, Plate XXII). In all these, there is the same dignity and grace, the same monumental simplicity, and the same restrained idealism.

PLATE XXVII. Śiva (Gaṅgādhara).

This majestic figure, in a temple in Tanjore, represents Śiva as Gaṅgādhara, 'He who bears the River,' a title which alludes to the birth of Ganges. It is said that when the Ganges fell from heaven, in response to the prayers of Bhagīrathī, for the lustration of the ashes of the sixty thousand sons of Sagara, Śiva caught its waters in His matted locks, lest their force should overwhelm the world; and indeed they wandered in His hair for ages before they reached the earth at all.* There may be more in this story than appears upon the surface; yet, regarded as a myth, it seems to represent some vision of the mighty river's source amongst the forest-covered slopes of the Himālayas, where is situated Śiva's paradise, the heavenly Kailāsa.

Perhaps the most noticeable thing about this figure is its wonderful repose and graciousness. In the two ears are earrings of different patterns. This symbolism, characteristic both of Mahāyāna Buddhist and Hindū images, indicates the double nature, male and female, of the Divine Life. The figures on Plates XXVIII., XXIX., and XL. afford other examples. The Gaṅgādhara, like the figures on Plates XXVIII. and XXI., belongs to that southern school of Saivite sculpture, which owes its inspiration to the development of devotional Saivism in the centuries immediately preceding; it may date from the eleventh or twelfth century.

Height about 3 feet. Tanjore.

PLATE XXVIII. Śiva.

This bronze belongs to the same period and school as that last described. It is one of a group (the Sundara Mūrti Swāmi of Plate XXXI. is another) discovered by the Archæological Survey of Ceylon at Polonnaruva, a few years ago, proving the existence of a well-established Saivite cult in Ceylon in the eleventh or twelfth century.†

Height 26½ inches. From Polonnaruva, Ceylon; in the Colombo Museum.

* *See also descriptions of Plates I. and XXVI.*

† *See P. Arunāchalam*, Spolia Zeylanica, *Vol. VI., Part* 22, *Sept.* 1909, *where nearly all are illustrated.*

PLATE XXIX. Naṭarāja (Śiva).

This magnificent South Indian Saivite bronze, now in the Madras Museum, has often been figured and described. It is probably the finest of the many figures of the 'Dancing Lord' to be found in the museums (there are examples at Colombo,* Copenhagen, the Musée Guimet, South Kensington and elsewhere). The poise and movement make the figure an embodiment of rhythm, and the shapely limbs, especially the lifted leg, are peculiarly beautiful.

Śiva's dance has both an anecdotal and an esoteric interpretation. The former is as follows:

"Śiva appeared in disguise amongst a congregation of ten thousand sages, and in the course of disputation, confuted them and so angered them thereby, that they endeavoured by incantations to destroy Him. A fierce tiger was created in sacrificial flames, and rushed upon Him; but smiling gently, He seized it with His sacred hands, and with the nail of His little finger stripped off its skin, which He wrapped about Himself as if it had been a silken cloth. Undiscouraged by failure, the sages renewed their offerings, and there was produced a monstrous serpent, which He seized and wreathed about His neck. Then He began to dance; but there rushed upon Him a last monster in the shape of a hideous malignant dwarf. Upon him the God pressed the tip of His foot, and broke the creature's back, so that it writhed upon the ground; and so, His last foe prostrate, Śiva resumed the dance of which the gods were witnesses. A modern interpretation of this legend explains that He wraps about Him, as a garment, the tiger fury of human passion; the guile and malice of mankind He wears as a necklace, and beneath His feet is for ever crushed the embodiment of evil."

The esoteric significance of Śiva's dance has been explained in the description of Plate II. Śiva is thus one with that Eros Protogonos, Lord of Life and Death, of whom Lucian spoke when he said, "It would seem that dancing came into being at the beginning of all things, and was brought to light together with Eros, that ancient one, for we see this primæval dancing clearly set forth in the choral dance of the costellations, and in the planets and fixed stars, their interweaving and interchange and orderly harmony." Of concrete symbols associated with the dancing figure, the drum in one right hand signifies creative sound, the vibratory movement initiating evolution; the flame in one left hand signifies the converse activity, destruction, involution. The hand upraised (in *abhaya mudrā*) says to the worshipper, Fear not; and the other points to His foot, the refuge of the soul. The Ganges (as a mermaid) and the crescent moon, which should appear in the streaming hair, are not distinguishable in the photograph. A cobra wreathes itself about His arm. Upon His brow blazes the third eye of spiritual wisdom.

PLATE XXX. Umā.

This South Indian figure of Umā, one of the gracious aspects of Devī, Śakti of Śiva, although not without great charm, is still a little stiff, a little 'conventional,' when contrasted with earlier work. It may be of sixteenth or seventeenth century date. The pose is identical with that of the Avalokiteśvara of Plate XXI. We may suppose that Umā is represented addressing Śiva, on the occasion of His enquiring from Her what were the duties of women.

National Museum, Copenhagen.

PLATE XXXI. Sundara Mūrti Swāmi.

The story of Sundara Mūrti Swāmi, one of the four great Tamil Saivite hymn writers (fl. about 700 A.D.) is briefly as follows:

Born at Tirunavālur in the Madras presidency, he was adopted by the king, but brought up

* *Published in the* Burlington Magazine *for May*, 1910.

as a learned Brahman. When he grew older, a suitable marriage was arranged. Arrayed in bridal attire, he rode out to the marriage. Then Śiva, "though He has neither form nor city nor name, yet for the sake of saving human souls, took shape and name as an aged Brahman and came from Kailās to bar the way." Holding up a piece of written palm leaf, He claimed the boy as a family slave. A quarrel ensued, and the boy tore up the bond in anger, calling the old man mad. But this was only a copy of the original. Finally it was agreed that the original should be submitted to a committee of Brahmans for inspection. It was found to be in the boy's grandfather's writing, and to bind himself and his descendants as slaves to the old man for ever. Witnesses present had to admit their signature. It was agreed that the marriage must be stopped, and the boy must follow the old man as a slave. But where did He live? "Follow Me," said He. The boy did so, and He led the way into a Saiva temple and there disappeared.

Then, appearing to the boy in a vision as Śiva, with Pārvatī and Nandi, He claimed him as His devotee of old. Sundara Mūrti Swāmi worshipped the Lord with tears of bliss, feeling himself "like a rootless tree."

Śiva said: "My favourite worship is the singing of hymns; sing Tamil hymns now." The boy said he knew not how. "As you just now called Me madman," said the Lord, "so let that be My name, and sing." So he sang the first hymn, of which the first verse runs:

O Madman, Wearer of the crescent moon, Lord and gracious One,
How comes it that I ever think on Thee, my heart remembering Thee always?
Thou hast placed the Veenai river on the south!
O Father dwelling in the fair city of Vennai Nallūr.
Since I am Thy slave, how may I deny it?

The bronze represents the boy saint, in bridal dress, at that moment of illumination when he realised Whose were the bonds that bound him. It is a visible embodiment of the idea of *bhakti*, passionate adoration, that plays so large a part in Southern Saivism. The figure has a wonderful quality of breathlessness that distinguishes it amongst all Indian sculpture.

Probably of the eleventh or twelfth century. Height of original, 24¾ inches. From Polonnaruva; in the Colombo Museum.

PLATE XXXII. Figure of a Tamil Saint.

I have called this colossal sculpture a Tamil saint, because it is evidently not the figure of a king,* though commonly called the statue of Parākrama Bāhu the Great. It stands overlooking the great Topawewa tank at Polonnaruva, and may well be of the time of Parākrama Bāhu, though not a portrait of himself. Can it possibly represent the Saivite saint Mānikka Vāçagar?

However it be identified, it is certain that we have here a very noble work. Very simply clad, the great sage stands easily, as it were, against the rock of which the figure is still a part, reading from a palm leaf manuscript. Of Indian sculpture representing a human being, it would be hard to find an example excelling this in pure grandeur. It has an architectural or monumental quality that is most impressive, and entirely appropriate to the scale of execution.

Probably of the twelfth century. Polonnaruva, Ceylon.

* *This is shown by the absence of jewellery, the simple dress, and the matted locks. There is no reason to suppose that Parākrama Bāhu ever became, like Aśoka, a monk.*

PLATE XXXIII. Pattini Dēvī.*

This beautiful bronze, nearly life size, was presented by Sir G. Brownrigg to the British Museum in 1830, and is said to come from "North-East Ceylon, between Trincomalee and Batticaloa." In the absence of other evidence, the identification as Patiala or Pattini Dēvī may be provisionally accepted. The twelfth or thirteenth century is probably the latest date to which the work can be assigned.

The seriousness of expression and the beautiful modelling of the upper part of the bust are very noteworthy. Very beautiful too is the treatment of the thin, clinging drapery. The slenderness of waist is, however, carried to an extreme point, and, to modern eyes, somewhat mars the beauty of the figure. It is rather curious to reflect that we in modern times, who pinch our waists and feet in fact, do not accept exaggerated slenderness as an ideal; while in India constriction never was a fact, though very generally an ideal.

Height 57½ inches. From Ceylon; in the British Museum.

PLATE XXXIV. Gaṇesha, Java.

Gaṇesha or Ganapati, son of Śiva and Pārvatī, is the god of wisdom, arts and sciences; he is always represented with an elephant's head, and seated. His relationship with Śiva is shown by the crescent moon and skull in his head-dress and the third eye on his forehead. His attributes are a rosary, an axe, a piece of elephant tusk, and a dish from which he takes food with his trunk. He is essentially the Remover of Difficulties, invoked at the beginning of undertakings. His image is often placed over the doors of houses. He is easy to be approached, and is spoken of with affectionate familiarity. He is a god of success in physical, intellectual and spiritual life. The concrete symbolism has been interpreted as follows: his restless trunk is for the enquiring mind; the combination of head and hand (trunk) are for the power of thought in action; his great stomach is that of one who digests all; his vehicle, a rat, shows his power of penetrating everywhere. The rosary is a sign of his relation to Śiva in his ascetic aspect; the axe is the attribute of one who cuts his way through jungles (of opposition).

In the magnificent figure here reproduced, Gaṇesha is represented in his bloodthirsty or ungracious aspect, as the son of Bhairava (a form of Śiva), seated on a throne of human skulls which also appear in armlets, bracelets and earrings. In both front hands there is a half skull. Size of original, 60½ inches high. Ethnographische Reichsmuseum, Leiden, from the ruins of Singasari in West Java. See H. H. Juynboll, Katalog des Ethnographische Reichsmuseums, bd. V., Javanische Alterthumer, p. 25.

PLATE XXXV. Durgā.

Durgā is a form of Dēvī (Umā, Pārvatī, etc.) She is represented as the destroyer of evil, in the form of the demon Māhisha. In the example reproduced, she has eight arms, and stands on a kneeling buffalo, from whose neck the demon Mahishāsura emerges in dwarf form. One hand holds the buffalo by the tail, another the demon by the hair; one bears a shield and

* *Pattini (who in a broader sense may be regarded as a form of Dēvī) is a goddess of chastity, whose worship is said to have been introduced into Ceylon from Southern India by Gajabāhu in the second century A.D.*

others are broken away. Durgā has a crescent moon and skull in the head-dress, as Śakti of Śiva. She wears a sarong and bodice with lotus ornament, and the usual jewellery. She is represented as a woman of amazonian proportions, in active movement. In the well developed torso and powerful build we find a feminine type differing widely from the more usual types of India, where the waist is constricted.

Remembering how the gods are shaped by men in their own image, the various types of representation of Dēvī seem to throw much light on the earlier Indian conceptions of woman. Here she is the Amazon or Valkyrie; in the Prajñāpāramitā of Plate XVI. she is the embodiment of wisdom; in the Umā of Plate XXX. she is essentially 'feminine,' though even here she is represented as expounding or teaching (perhaps explaining to Śiva the duties of women,—Mahābhārata); as Kālī she is the 'Destroyer of Time.'

Size of original, 68 inches high. Ethnographische Reichsmuseum, Leiden, from the ruins of Singasari in West Java. See Juynboll, loc., cit., p. 15.

PLATE XXXVI. Death of Hiraṇyakaśipu.

Hiraṇyakaśipu was a Daitya king, who had obtained a boon from Brahmā that he should not be slain by either god or man or animal. He, like other Daityas, was an enemy of the Gods, but his son Prahlāda was a devout lover of Vishṇu. One day Hiraṇyakaśipu asked his son why, if Vishṇu were everywhere, He was not to be seen in a pillar in the hall where the court was assembled; and, said he, "If Vishṇu be there, let Him come forth and work His will." Whereupon Vishṇu sprang from the pillar in the form of a man-lion and tore the impious king to pieces.

In the later, and very common representations of this scene, the man-lion avatār is represented tearing to pieces the body of a man laid across his knees. Here a much more dramatic moment is chosen, and interpreted with almost terrifying intensity. Although so damaged, the sculpture is perhaps the finest of such works in which movement is represented; the combination of the king's still mocking smile with the shrinking horror of death is magnificently and dramatically rendered.

About the eighth century. Elurā.

PLATE XXXVII. Vishṇu resting on Ananta.

This large rock sculpture at Māmallapuram, near Madras, is one of several Vaishnavite works. It represents Vishṇu resting on the serpent Ananta, Infinity, whose five hoods form a canopy for the reclining figure. Two Asuras or demons on the right have come to the attack, but seem to be restrained by some force not visible, perhaps the influence of the air spirits floating above. An earth spirit is rising from the ground, and Lakshmi kneels by Vishṇu's feet.

The reclining figure of Vishṇu has a monumental calm reminding us of the finest Egyptian sculpture. There is, indeed, in the whole composition and execution, that grandeur and simplicity which belong to the best Indian sculpture of the seventh and eighth centuries.

About the eighth century. Māmallapuram, near Madras.

PLATES XXXVIII.-XL. Mahāyāna Buddhist figures from Nepal.

The statuettes figured in the three last plates belong to the fine period of Mediæval Nepalese art, probably not earlier than the ninth or later than the fourteenth century. The first represents the Bodhisattva Maitreya, as a teacher: the treatment is restrained and dignified. It may be compared with that of the Ceylon figure of Plate XX. The second, a gracious, four-handed, seated figure cannot be identified. The third, which suggests a yogi experiencing *samādhi*, may possibly represent *Sparśa*, one of the five senses personified. It may however be a form of Avalokiteśvara. In any case the expression of rapture is very finely rendered; it may be compared with the treatment of a similar motif in the Sundara Mūrti Swāmi of Plate XXXI.

Height of Maitreya, 23 inches; of the unidentified figure, $4\frac{1}{2}$ inches. Height of Sparśa (?), $7\frac{1}{2}$ inches.

Calcutta School of Art collection.

Four hundred and twenty-five copies printed at the Essex House Press in the Norman Chapel at Broad Campden, Gloucestershire, September, 1910.
Sold at the Essex House Press, and by Mr. Bernard Quaritch, Grafton Street, London.
This is No.

PLATE I.

ŚIVA RATRI
Rājpūt School

64345

Vx. i. 65.

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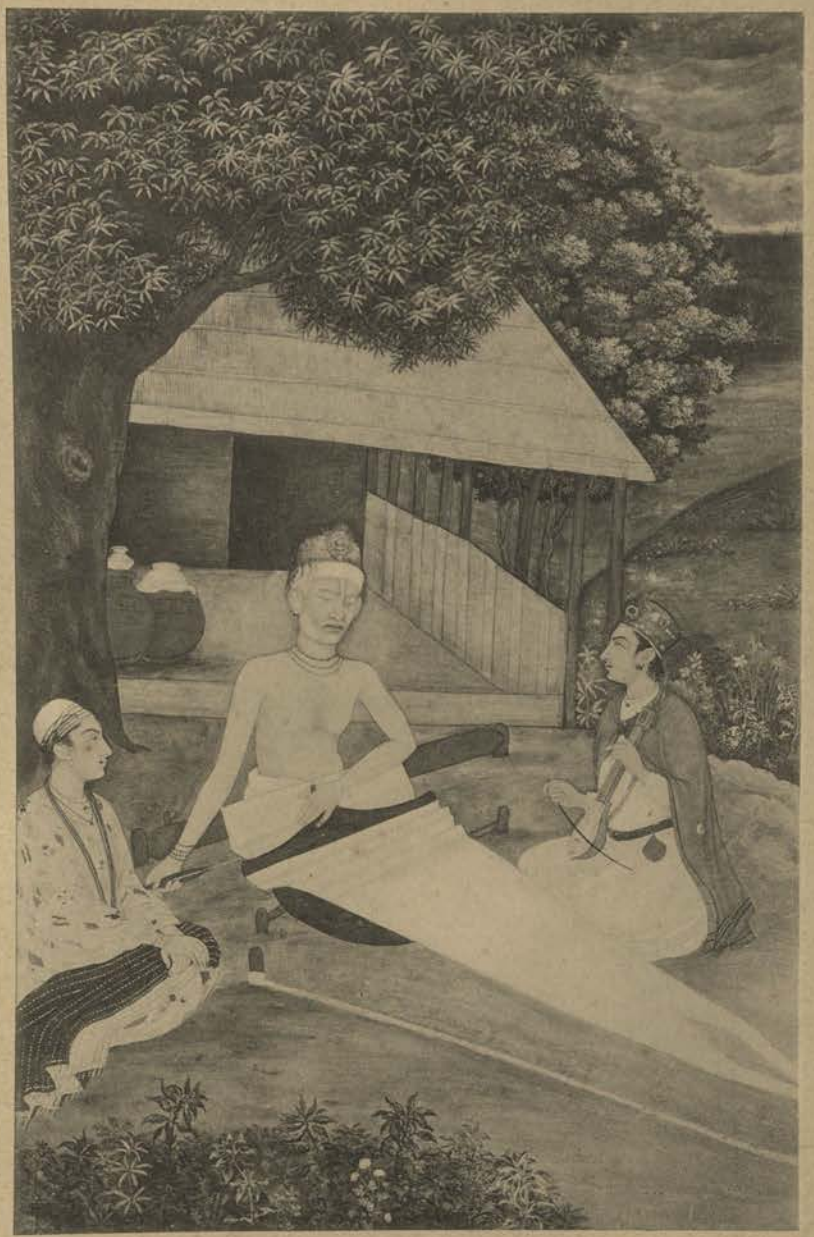
RĀJPUT SCHOOL.



KABĪR.

RĀJPŪT SCHOOL, LATE COPY.

PLATE VII.

PACĪSĪ PLAYERS

Mughal School

IBRĀHĪM b. ADHAM.
MUGHAL SCHOOL.

PORTRAIT OF A WRITER.
MUGHAL SCHOOL.

LIBRARY OF THE BOMBAY

PERSIAN EMBASSY AT THE COURT OF JAHĀNGĪR.
MUGHAL SCHOOL.

AURANGZIB RETURNING FROM HUNTING.
MUGHAL SCHOOL.

PLATE XII.

LAILĀ AND MAJNŪN

Mughal School

PLATE XII.

LAILĀ AND MAJNŪN
Mughal School

THE BANISHED YAKSHA
By Abanindra Nath Tagore.

DANCING APSARĀ

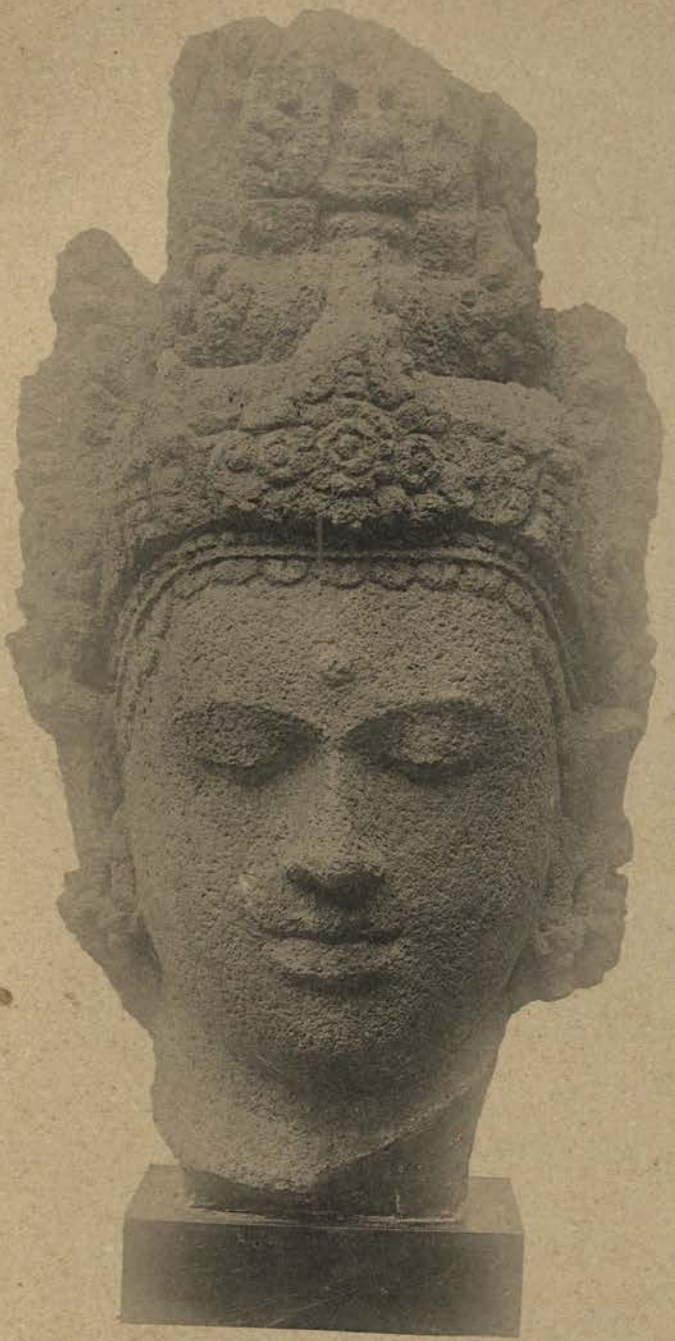
By Asīt Kumār Haldar.

PRAJÑĀPĀRAMITĀ.
JAVA.

MAÑJUSRÍ.

JAVA.

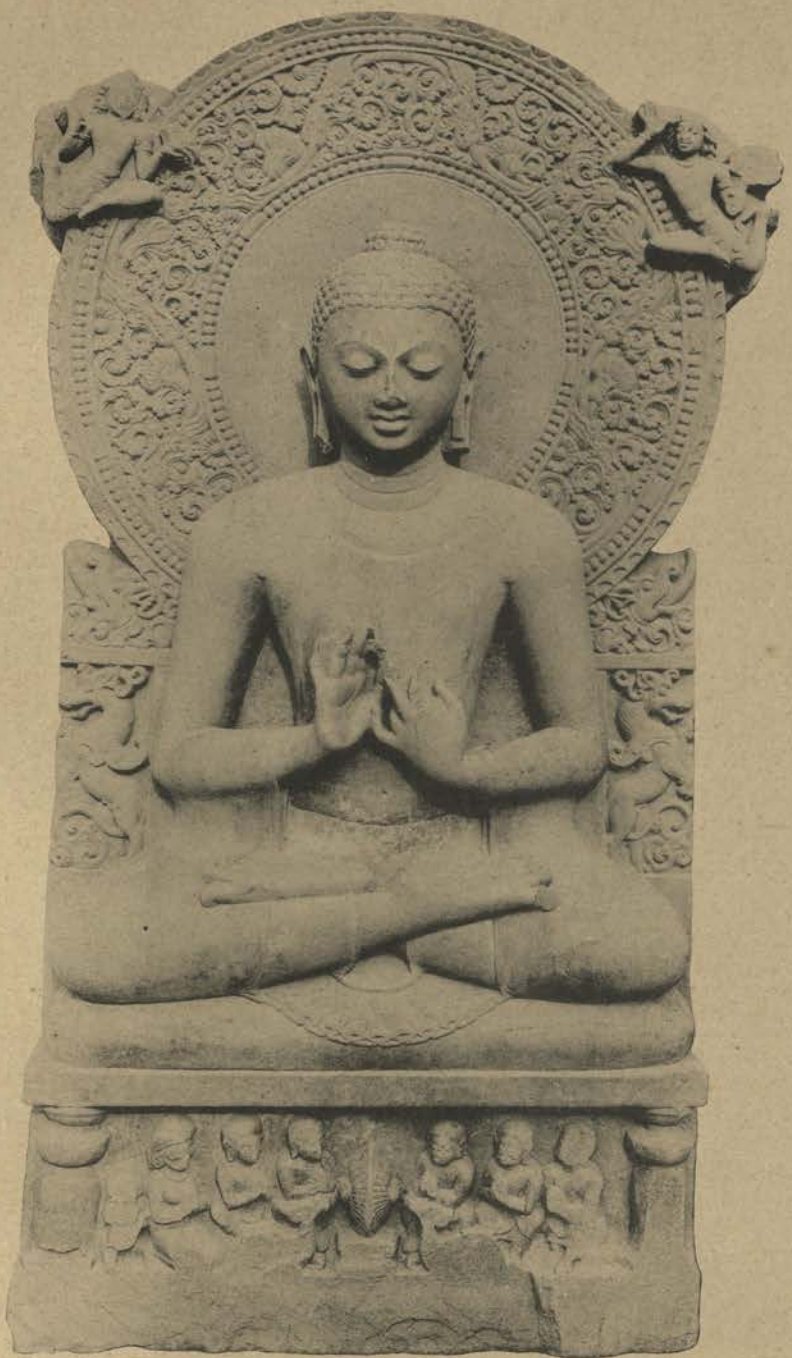
TĀRĀ.
SARNĀTH.



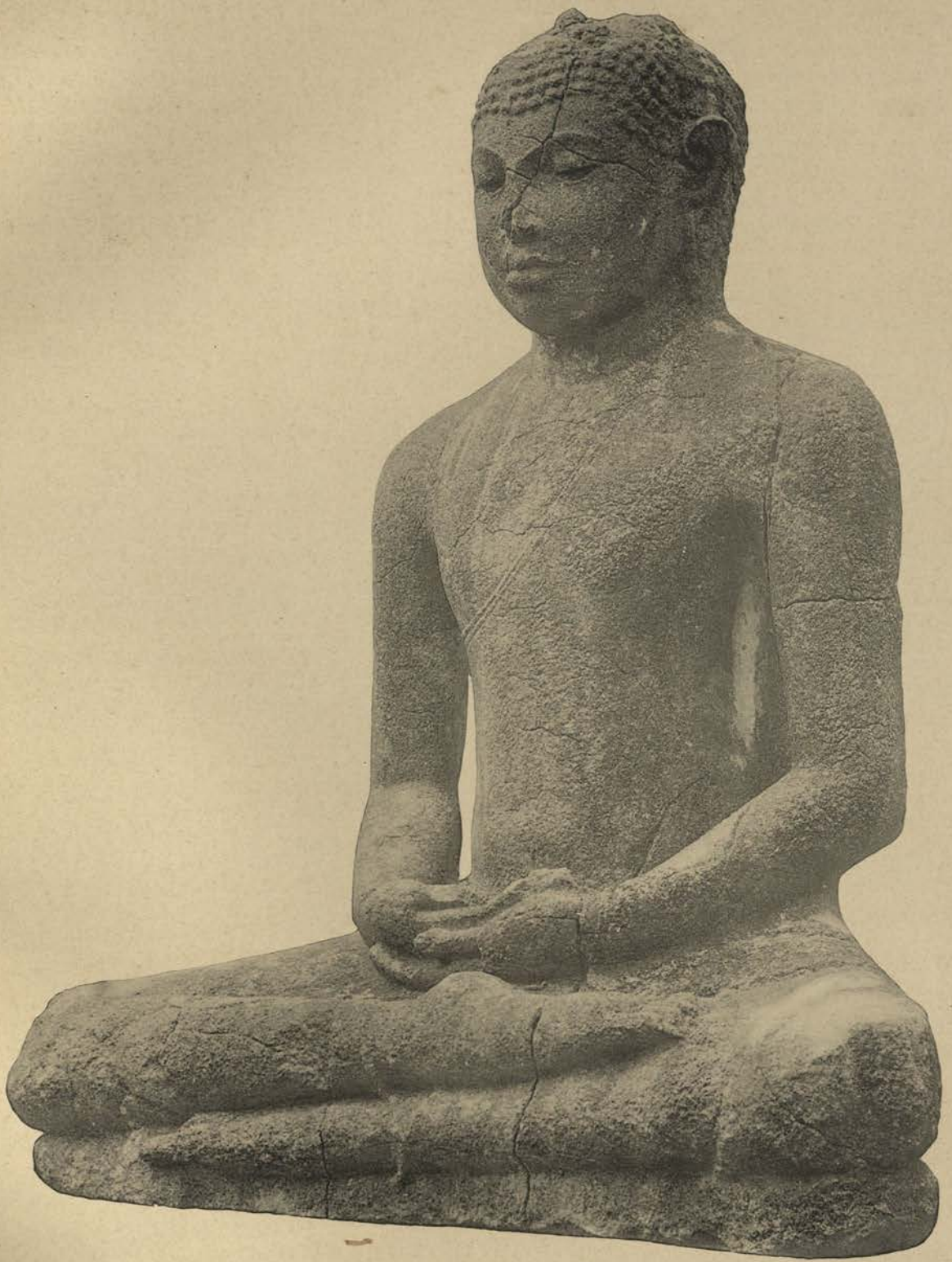
BODHISATTVA.
JAVA.

MAITREYA.
CEYLON.

AVALOKITEŚVARA.
CEYLON.



GAUTAMA BUDDHA.
SĀRNĀTH.

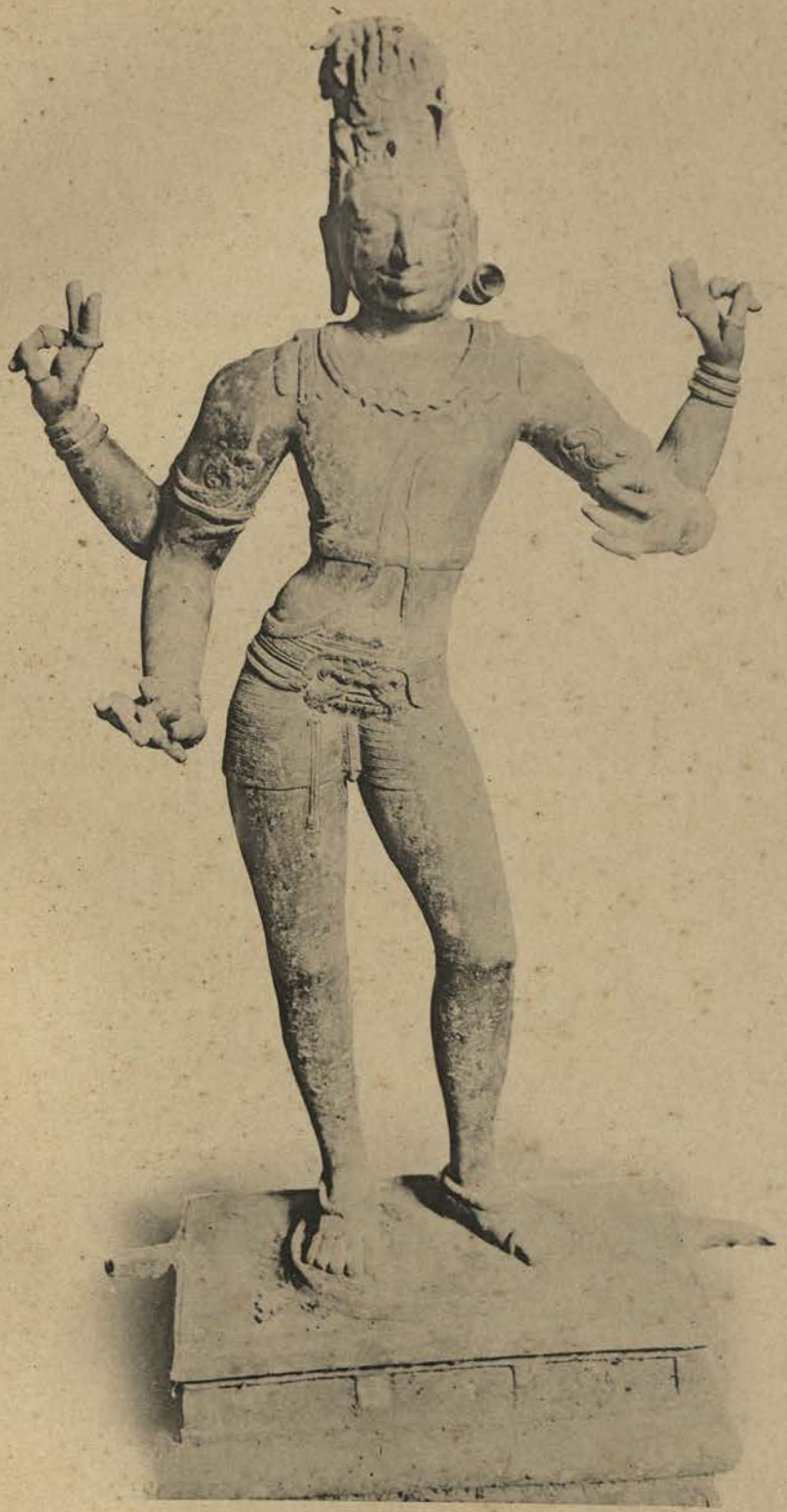


GAUTAMA BUDDHA.
CEYLON.

DHYĀNI BUDDHA.
JAVA.

ELEVATION OF THE BOWL RELIC.
AMARĀVATI.

KAPILA.
CEYLON.



GANGĀDHARA.
TANJORE.

SIVA.

CEYLON.

NATARĀJA.
SOUTH INDIA.

UMA.

SOUTH INDIA.

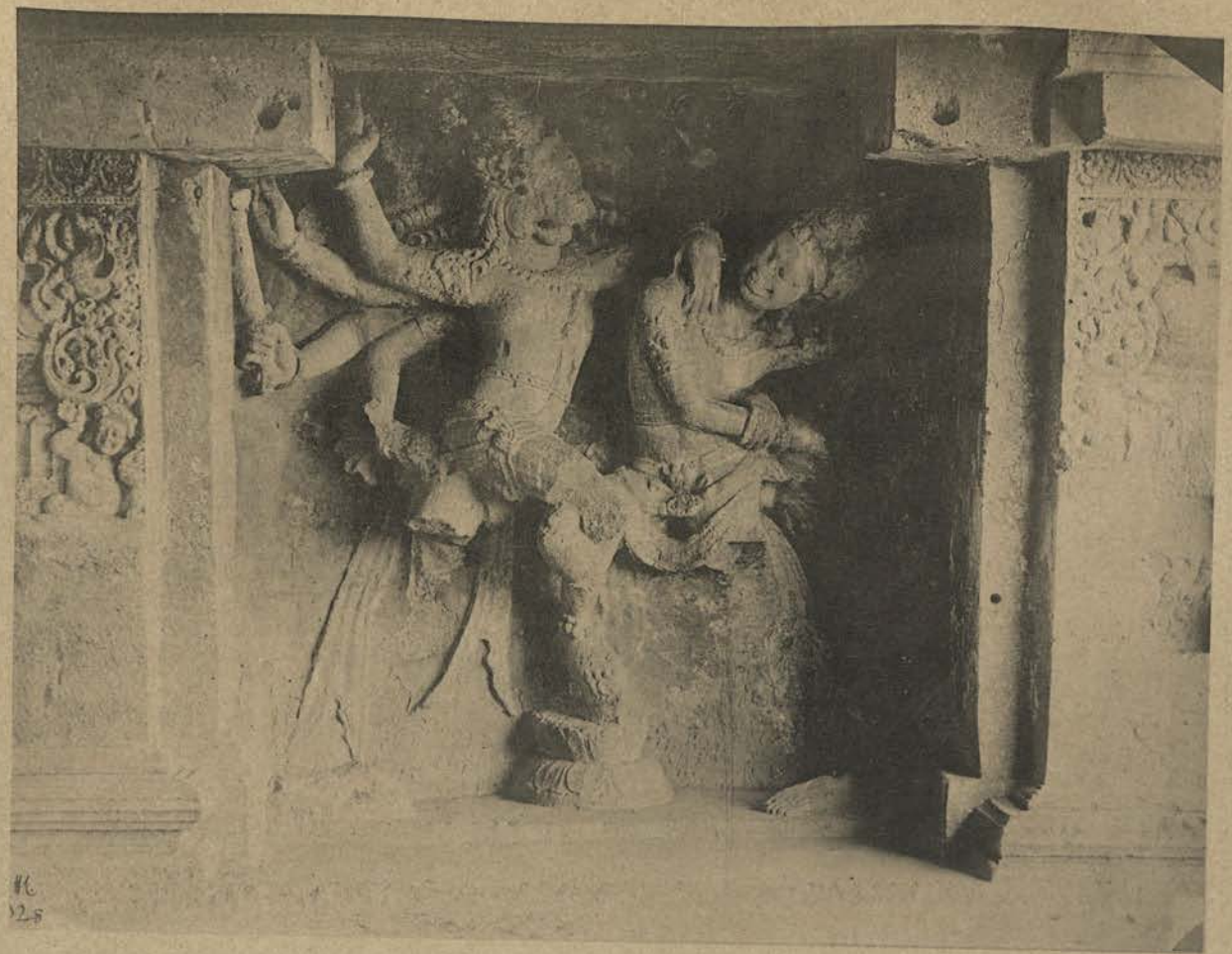
SUNDARA MŪRTI SWĀMI.
CEYLON.

FIGURE OF A TAMIL SAINT.
CEYLON.

PATTINI DĒVĪ.
CEYLON.

GAṆESHA.
JAVA.

DURGĀ AND MAHIṢĀSURA.
JAVA.



DEATH OF HIRANYAKASIPU.
ELURA.

VISHNU.

MĀMALLAPURAM.

MAITREYA.
NEPAL.

MAHÂYÂNA BUDDHIST FIGURE.
NEPAL.

MAHĀYĀNA BUDDHIST FIGURE.
NEPAL.

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